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## The Fine Arts at Holy Cross: 1950-1980

John Paul Reardon

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*The*  
FINE ARTS  
at HOLY CROSS

• 1950

• 1980



JOHN PAUL REARDON

**THE FINE ARTS**

**AT**

**HOLY CROSS COLLEGE**

**1950 – 1980**

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**JOHN PAUL REARDON**

*Graphic Arts Department  
College of the Holy Cross  
1982*

## PREFACE

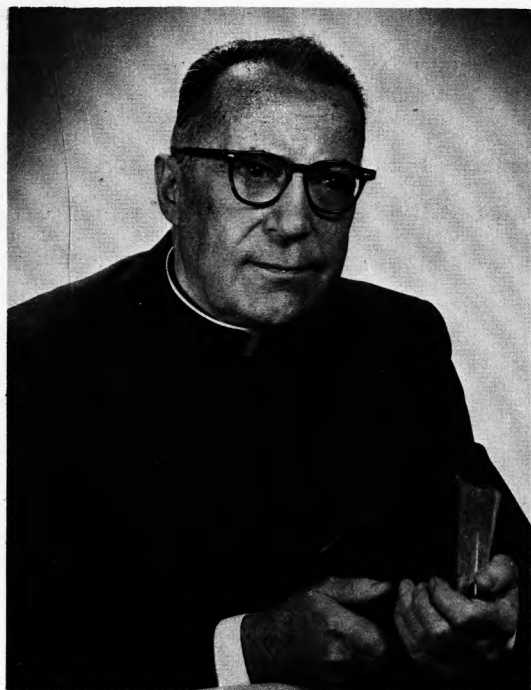
The history of the fine arts as a part of the Holy Cross curriculum is surprisingly brief encompassing only about three decades. My involvement with this program reaches back to its inception and aided by recollection and research, I have attempted to highlight the department's emergence as an integral part of the college's liberal arts structure over the past thirty years.

I am particularly grateful to my wife Gladys, whose idea it was to record this development and whose encouragement made this essay a reality; to Rev. Joseph S. Scannell, S.J., for his valuable support; to Rev. Joseph J. Shea, S.J., of the Archives; to my colleagues in the department; and to Dr. Edward J. Kealey, Department of History, for their generous assistance and cooperation.

J.P.R.

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*In Memoriam*



**Rev. J. Gerard Mears, S.J.**  
**1900-1961**

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The fine arts at Holy Cross sustained a curiously divided history – an initial flurry of interest in the college's earliest days, a long period of neglect, and a gradual renaissance beginning in the early 1950s. The composition and character of the earlier Holy Cross were far different from what we see today. Initially, it consisted of a preparatory school as well as a four-year college and a large percentage of the students were mere boys between eight and fourteen years of age. Many pursued a commercial course consisting of vocationally useful studies and lacking aptitude or need, did not continue into the college level. Indeed, the collegiate plan was to prepare young men for an ecclesiastical career or for the professions of law or medicine.<sup>1</sup>

In those days of pressing material problems, neither time nor inclination permitted

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<sup>1</sup>Walter J. Meagher, S.J., and William J. Grattan, Ph.D., *The Spires of Fenwick* (New York: Vantage Press, 1966), p. 59

the "luxury" of fine arts in the curriculum. The climate of 19th century higher education demanded strict adherence to a classical liberal arts tradition. At Holy Cross, this meant the "Ratio Studiorum," long the orthodox Jesuit procedure in education.<sup>2</sup> However, there was a curious exception to this strict practice during the first two decades, 1843-1863. Time was set aside for instruction in such "peripheral" areas as music, drawing, painting, fencing, and modern languages (German, Italian and Spanish). Nevertheless, these subjects were in reality "extracurricular" and therefore students who chose them were charged more than the annual "pension" of \$150 for tuition, board and lodging. (This fee, incidentally, also included "washing and mending of linen and stockings.")<sup>3</sup>

Following this brief encounter little of substance occurred in the visual arts for the remainder of the nineteenth and well into the twentieth century. After 1930, however, fol-

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<sup>2</sup>Meagher, Grattan, op. cit., p. 120

<sup>3</sup>Ibid., p. 59



lowing the trend in other colleges, Holy Cross began to broaden its exclusively classical curriculum. By mid-century the program was sufficiently flexible to permit the introduction of electives. Still, such electives were considered "minor subjects," even when they offered practical value for teaching, journalism, science, or business.<sup>4</sup> Nevertheless, it was under this elective ambience that programs in the fine arts—defined as drawing, painting, music, and theatre—finally assumed a firm role. Following the Russian triumph with Sputnik in 1957, basic curriculum reevaluations were undertaken at most liberal arts colleges. Students were becoming deeply concerned with the creative spirit of intellectual exploration which opened the door to scientific and artistic achievement. Groundwork for this new spirit had been voiced some years earlier at Holy Cross when Father Dinand, S.J., observed: "The arts and sciences were in themselves humanizing influences in the life

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<sup>4</sup>Ibid., p. 259

of man" and "the end of all true liberal education (was) its own cultural effect upon the mind, the character, the whole man."<sup>5</sup> Another reminder of this new thinking was the distinguished philosopher, Alfred North Whitehead who, in 1955 wrote: "What we should aim at producing is men who possess both culture and expert knowledge...Their knowledge will give them the ground to start from, and their culture will lead them as deep as philosophy and as high as art."<sup>6</sup>

This new spirit first manifested itself at Holy Cross in 1949 when J. Gerard Mears, S.J., introduced a course in art appreciation. In 1953 he chartered a college art club for those students who showed an interest and could spare the time to pursue their talents in painting and drawing. There was little or no opportunity to display one's work and almost a total lack of professional instruction in the field. However, in September 1954, John Paul Reardon introduced a studio course in draw-

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<sup>5</sup>Ibid., p. 295 Address of Rev. Joseph N. Dinand, S.J., . . . at the Testimonial Banquet in Washington, D.C., . . . to Hon. David I. Walsh of Massachusetts, brochure (1925), HCCA.

<sup>6</sup>Ibid., p. 314 Alfred North Whitehead, *The Aims of Education and Other Essays* (London, 1955), p. 1

ing and painting as a part of the college curriculum. Music and theatre art also began offering courses in their respective disciplines about this time. This was significant because for the first time the visual arts, both art history and studio art, as well as music and theatre art became an integral part of the college's liberal arts structure.

Father Mears had taught art history in the "tower room" of O'Kane Hall, but a different place had to be found to house the newly inaugurated studio course. The choice was a wood structure "the barn" located directly behind Saint Joseph Chapel on the site of the present college infirmary. The main part of this building, which in fact had been a barn in the early days of the college, was being used as a student recreation hall complete with billiard tables, table tennis and a bowling alley. The studio course had to "make do" with a small storage room attached to the main building. This served as a classroom/studio for the first year. It might even be said that this humble abode perhaps symbolized, at that moment in time, the pre-



*"The Barn" - on the site of the present Infirmary and Loyola Hall behind Saint Joseph Chapel. The wing in the foreground was the locale for the first studio course, 1954-1955.*

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vailing status of the visual arts in the hierarchy of the college's strictly classical traditions. Nevertheless, an exhibition in the spring of 1955, a product of the embryonic studio course, provoked a good deal of attention and acclaim college-wide when displayed in O'Kane Lobby in May of that year.

At this point it became obvious that more space would be needed. During the summer of 1955 the barn's main structure — the recreation hall—was thoroughly renovated and became a music and fine arts center. This



*Professor Reardon conducting the first studio course in drawing and painting in the barn - 1954.*



*Studio course in session (1956) in the main part of the barn at that time called, "The Fine Arts Center".*

was ably carried out under the direction of Rev. Joseph Scannell, S.J., the moderator of music. The Mears art history course and Reardon's studio occupied approximately one-third of the building and the rest of the structure accommodated the music courses and rehearsal facilities. At the opening of the fall semester the nucleus of the future fine arts department — music, art history and studio art — was combined under one roof. During this formative period the courses in art, music and theatre were a part of the English Department.

Other events signaled a closer and more vital liaison between the college and the fine arts. In 1955, for example, the college awarded the degree of Doctor of Humanities to Francis Henry Taylor, director of New York's Metropolitan Museum and former director of the Worcester Art Museum. In 1960, James Johnson Sweeney, director of the Guggenheim Museum in New York, was the recipient of the honorary degree, Doctor of Humane Letters. Francis Speight, a prominent painter and Frederick Shrady, an internationally rec-

ognized sculptor, were awarded the honorary degree of Doctor of Fine Arts, in 1965 and 1968 respectively. During the late '50s a closer relationship was initiated between the college and the Worcester Art Museum. Father Mears became a member of the Corporation and was elected to the executive board of the Museum. In addition, the college donated a collection of manuscripts to the museum, important for their historical and artistic value.

Father Mears was also instrumental in opening a dialogue between the art department and the academic world beyond the confines of the Worcester area. In 1956, Sister Helene, O.P., head of the art department at Siena Heights College in Adrian, Michigan, was invited to give a demonstration in sculpture; she also delivered a lecture to the college community on "The Artist in the Modern World." Important contacts were begun with other campuses, especially in conjunction with the Catholic Fine Arts Association, an important and active forum for the arts. Joint exhibitions and workshops were held in

the New York and New England areas. An important C.F.A.A. meeting, workshop and exhibition was sponsored by Holy Cross in 1958. A highlight of that event was a demonstration of etching by the well-known artist and printmaker, Emily Burling Waite Manchester. During the summer of 1959 a highly successful campus workshop in manuscript lettering and calligraphy was held under the direction of Sister Mary Andrew, G.S.J., of New York's College of Mount St. Vincent. Members of the Worcester art community and art faculty from colleges in central Massachusetts were in attendance.

By 1958, Father Mears' deteriorating health prevented him from teaching, so Father Scannell, who had graciously assisted in this area during the previous year, became a permanent instructor in art history. Father Mears, a man of charm, scholarship and aesthetic sensibility, died in 1961, but his inspired leadership and gracious personality had happily pushed the college to a new artistic consciousness. The late '50s and early '60s were an important transitional period for the



arts at Holy Cross and the work so ably begun by Father Mears was carried forward with purpose and direction under the guidance of Father Scannell as chairman during the next dozen years.

In 1961 plans were underway to construct a new residence for the Jesuit community and a college infirmary on the site of "the barn" — the music and fine arts center. It again became necessary, therefore, for the art program to seek new quarters. Existing lecture facilities were adequate for art history, but a location for the studio was urgent and presented a more difficult problem. After thorough searching by Father Scannell and Professor Reardon, a site was finally selected on fourth Fenwick. This was an isolated area as far as the academic community was concerned. There were no academic departments in either Fenwick or O'Kane at the time and the latter was undergoing physical renovation to accommodate the expanding Development Department. Students still resided on third and fourth Fenwick. Nevertheless, by removing a few partitions, a new painting studio was

set up at the easterly end of fourth Fenwick. Actually, this proved to be a fortunate move because Fenwick and O'Kane soon became one of the major centers of academic life of the college.

With the installation of Raymond Swords, S.J., as college president in 1960, the attention given to the fine arts during Father Donaghy's incumbency was continued and expanded. Indeed, the middle and late 1960s were exciting years for the fine arts and their growth and importance became ever increasing factors in the college's academic milieu. The following events suggest this growing interest and awareness: Professor Reardon addressed the faculty on, "Modern Art from the Artist's Point of View" in 1964; Professors Scannell and Reardon along with Edward J. Herson, director of theatre art, were invited to present their views on prospective plans for the arts at Holy Cross to college alumni in 1966; and, in 1969, a cloisonne mosaic, created and fabricated by Reardon and dedicated to the Virgin, was donated to the Jesuit community by Professor and Mrs. Reardon. Appropriately,

this work was installed in the vestibule of Loyola on the site of "the barn," the locale of the first studio.

Theatre art underwent substantial development at this time. Under the direction of Professors Kenneth Happe and Edward Herson, the old auditorium on second O'Kane was completely renovated to become one of the most modern college theaters in central New England. In the late '60s, theatre art was separated from the fine arts and became an autonomous division.

Meanwhile, the courses in music were broadened and the faculty increased. Father Culley, S.J., and Susanna Waldbauer joined the faculty at this time and successfully directed the music program in the following years. One of the immediate needs in this area was for more space. In 1968 the first three floors of the former infirmary wing of Fenwick plus the faculty dining hall and faculty lounge at the northern end of first Fenwick were converted to a music facility. By the early '70s, the music section had grown to the extent that its staff directed their own

activities, programmed their courses and managed their budget. Just as the Division of Fine Arts, nominally a part of the English Department, functioned quite independently, so too, the music section more and more assumed quasi-autonomous status.

Because of a rapidly expanding visual arts program in the mid '60s, more space became necessary on fourth Fenwick. Professor Reardon was asked to introduce a course in modeling and sculpture. To serve as a sculpture studio, a few partitions, which until recently had divided student living quarters, were removed in an area directly across from the painting studio. An adjoining tiled shower room was well suited for conversion to a clay, plaster and sculpture storage area. By 1968, because of burgeoning demands (Appendix I), even more expansion became necessary and the composite drawing/painting course was divided into two separate courses. Reardon continued with the painting and sculpture and Gerard J. Quigley, (Holy Cross, '65), an M.F.A. graduate of Catholic University, was hired to teach drawing and printmaking. (The

latter was a new course introduced at this time.) He also assisted Reardon by teaching a section of sculpture. Drawing was then offered in the area formerly occupied by the college radio station in the northeast corner of fourth Fenwick. Space for the new printmaking course was obtained by acquiring an adjoining area of the former infirmary wing on fourth Fenwick. In 1972, again by removing walls, greatly improved lighting, new flooring and a complete interior painting, this sub-standard work area was renovated to become a reasonably functional printmaking studio. The entire cost (substantial, to say the least) was underwritten by Father Scannell in loving memory of his brother, Reverend John F. Scannell, who had died in 1968.

In 1969, because of increased demands in painting, drawing, printmaking and sculpture, the college hired Joan Nysten Italiano, an M.F.A. graduate of Siena Heights College and an accomplished sculptor widely recognized for her work in ceramics, stone and wood. She taught two sections of sculpture that year thus freeing Reardon and Quigley to concen-

trate in their respective areas — painting, drawing and printmaking. Professor Italiano was appointed Assistant Professor the following year and her course offerings were expanded to include ceramic sculpture (a large kiln was installed in the adjoining clay storage room,) wood and stone carving, and metal sculpture. The former Jesuit community kitchen in the basement of Fenwick with its tile floor, fireproof construction and ventilating system made a functional metal sculpture studio. Somewhat later, further space in this area was obtained for a wood and stone carving studio when an arcade under the Admissions Office was bricked in.

Other events of note were occurring at this time which were to alter substantially the curriculum structure of the college. Fundamental to this shift was the elimination of the core curriculum in 1970. This change is noteworthy because of the marked effect it had on the evolving fine arts program. Under the previous rigid catalog of required studies, the availability of courses in studio art, art history and music was severely restricted. This change

dramatically increased the demand for courses in the fine arts. Father Scannell, for example, responded by offering new courses in American Art, African and Oriental Art, and Modern Art and by expanding his Western Art Survey courses. The Department's nascent slide collection, begun by Father Mears and expanded during the intervening years, was substantially enlarged by Fr. Scannell under a Carnegie Grant of \$2500 in 1968. Also, a new course in watercolor painting was introduced by Professor Reardon at this time. Thus, after a dozen years of minimal offerings, the visual arts began to assume significant status in the academic structure of the college. By 1968 for example, the fine arts, still technically a division of the English Department, had become virtually autonomous in directing its own administrative and academic affairs. During its brief lifetime the visual arts had witnessed a healthy organic growth; starting in the mid-fifties with two courses and two part-time teachers, by 1969, there were eleven courses and four full-time teachers.(Appendix II.) A petition for full department status with

a major in fine arts was approved by the Curriculum Committee and sanctioned by the faculty and Board of Trustees in January, 1969. Music would remain a part of the new department for another decade but in 1979, it too, would become an independent department with a music major.

There were other factors that sharply influenced the rapid and sometimes dramatic changes occurring at the college at this time. For example, there was an open, frank and demanding call for new approaches and directions by the administration, faculty and students; also, there was marked increase of lay versus Jesuit faculty; and finally, there were the dramatic events then explosively trumpeting their causes throughout the nation's academic communities which had their effect.

As the newly established Department of Fine Arts moved confidently into the seventies, significant developments occurred at an accelerated pace. Up to this time the art history courses were the sole responsibility of Father Scannell. They were, for the most part, introductory in nature and serviced large



numbers. However, upper level courses which embraced more specific areas of concentration were needed. To help relieve this gap, Father John Reboli, S.J., who had received his doctorate at Ohio University, was hired as Assistant Professor in art history in 1973. The following year, Virginia Chieffo Raguin, who had been teaching in the department on a part-time basis while completing her doctorate at Yale, also joined the art history staff full-time. Her expertise in medieval stained glass, and Reboli's specialty in modern art from Cezanne forward, added the needed depth in the art history area.

Father Scannell, who had served the department so well for over a dozen years, stepped aside in 1972 and Professor Reardon assumed the duties of department chairman for three years. The time had finally arrived for Father Scannell to take his first, long delayed sabbatical leave. With a Research and Publications grant of \$2000, he embarked on a world tour covering 48,000 miles to photograph firsthand the finest examples of art and architecture throughout the Near and Far

East, South America, and many of the major museums in the United States. As a result of this remarkable odyssey, the department's slide collection was enriched by a total of 2500 additional slides. In fact, the department's slide library had grown to such impressive proportions that it became necessary to find someone to manage it. Fortunately, Grace Fletcher, former slide librarian at the Worcester Art Museum, was recruited to oversee this task in 1974. Her experience, knowledge and expertise have proved invaluable in organizing, documenting and cataloging the department's slides, now numbering more than 25,000.

During his sabbatical—1971-'72, John Reardon, long aware of the need for a course in design and color as a vital part of the department's curriculum, visited several colleges and universities, (the Harvard Center for Visual Studies was particularly helpful,) in order to research this area in depth and to develop a viable syllabus for a course of this kind suitable to the liberal arts context. After completing his term as chairman, Reardon

introduced the design and color course and this discipline has since become an integral part of the studio program. Space was provided by converting four more former dormitory rooms on fourth Fenwick into a spacious design studio.

Father Reboli was appointed chairman in 1975 for two years and focused on the continued development and expansion of the art history program. A persistent problem was the absense of suitable lecture space. This was somewhat alleviated by sharing two lecture halls in the music section of first Fenwick in cooperation with the music faculty. James Monson joined the faculty in 1977 and his wide experience and proficiency added depth and scope to the disciplines of drawing and the print. Other faculty changes occurring at this time included some part-time replacements to help fulfill course needs due to faculty leaves, commitments to the Humanities Sequences, and to the Honors Program. (Appendex II.)

The problem of a professionally suitable exhibition gallery on campus has always been

a persistent and vexing one. Until 1965, the only available space for student exhibitions as well as those of invited artists was the lobby of O'Kane Hall. Professor Reardon had held exhibitions of his own work there for several years. Then, for a short period, the lobby of the new Fenwick Theatre served as a small but attractive place for these shows. Reardon inaugurated this trend with an exhibition of his Mexican paintings at the formal opening of the theatre in 1965. Subsequent exhibitors in this area included, among others, George Cohen, Professor of art at Smith College, Leon Hovsepian of the Worcester Art Museum School and Robert Love, S.J., of the Jesuit University in Tokyo, Japan.

With the completion of the Hogan Campus Center in 1967, exhibitions could be held there. The main lounge adjoining the auditorium, though unsuitable as an art gallery because of inadequate security and inappropriate wall space, nevertheless became, of necessity, the only available area for campus exhibitions. Despite these obvious inadequacies, the fine arts faculty felt it was important to continue

to exhibit its work to maintain an arts presence in the college community. As a result, three major exhibitions were displayed in this area: a three-member show in 1969, with sculptures by Prof. Italiano and paintings by Profs. Reardon and Quigley; a joint exhibition in 1976 by Prof. Reardon and Rev. Denis Leder, S.J.; and a three-decade retrospective in 1978 by Prof. Reardon. More recently, Terri Priest, a newly appointed member of the department, displayed her silkscreen prints and paintings, and Kofi Kayiga, currently a visiting lecturer in the department, held a one-man show of his prints and paintings here in the fall of 1980. Other invited artists continued to exhibit in group and solo shows in this area under the direction of the Campus Center Board of Directors, Fine Arts Committee.

In 1980, the department sponsored a mid-year exhibition showing student work in progress. This innovative display was held in the visual arts area of fourth Fenwick for the first time and the college community was invited to attend. Because of the initial success of this venture, it is likely that future student

exhibitions will be held in this area rather than in Hogan Center.

In 1975, Professor Raquin initiated a Tri-College Program involving a series of eight "teaching" exhibitions to be held at the Worcester Art Museum and organized jointly by Clark University, Holy Cross College and Worcester Polytechnic Institute. The program was made possible by a \$4,000 grant from the Mellon Foundation. Exhibitions were coordinated with school curriculum and students could study original works from the Museum's excellent collection in conjunction with their art and art history courses. Professor Reardon planned and organized the first exhibition in this series with a selection of paintings from the Museum's collection which illustrated styles and techniques in painting throughout the ages.

The following year the tri-college pilot program was substantially broadened by a major grant of \$59,665 awarded to the college by the National Endowment for the Humanities to fund a three-year cooperative effort involving the Worcester Consortium for High-

er Education. This program, called "College Gallery" and directed by Professor Raguin, enabled faculty and students in the Worcester area to make far greater use of the distinguished collection of the Worcester Art Museum.

Professor Italiano became chairman in 1977 for a three year period and the department continued its growth under her direction. Some important developments occurring at this time entailed the department's continued contributions, despite its modest size and the pressing demands for art courses, to the various college programs noted above; also noteworthy, is an impressive record of awards, grants and honors to its faculty; and finally, an art rental program, directed by Professor Monson, whereby student art work is framed and rented to the various offices of the college.

Terri Priest, an M.F.A. graduate of the University of Massachusetts and one of Worcester's better known artist/designers, joined the faculty as a Visiting Lecturer in 1978 to teach design and color and to assist in painting. The following year she was appointed

Assistant Professor and has since effectively carried forward the design/color part of the studio program.

The department continued its record of service to the college and has consistently maintained an above average record of non-majors per course, as well as one of the highest total enrollments per professor. It also has projected a strong cultural influence beyond the campus via the many art exhibitions and scholarly contributions of its teacher/professionals. For example, Dr. Raguin has recently completed a book, *Stained Glass in Burgundy During the 13th Century*, which will soon be published by Princeton Press; Father Reboli, spent a recent sabbatical leave in Paris doing research on five late 19th century painters, (Degas, Monet, Renoir, Seurat, and Toulouse-Lautrec), and will publish a monograph showing how their work reflected popular entertainment in Paris during that period; Father Scannell's long-standing record of dedicated service to the department and his contributions to the community as a lecturer and art historian are well known. The studio faculty's



professional stature is also impressive: Joan Italiano was recently represented as one of twenty-five finalists in the National Maquettes Sculpture Exhibition, sponsored jointly by the Rutgers/Newark Art Department and the Johnson Atelier Institute of Sculpture; one of Professor Reardon's paintings was selected as a finalist in the National Gesu Painting Competition at Creighton University in Omaha and he was recently named "Copley Master" by the Copley Society of Boston. Finally, Terri Priest had an important solo show at the Washington (D.C.) World Gallery consisting of silkscreen prints and paintings based on a summer of travel in Greece.

An important "first" for the Fine Arts Department was the selection of Barbara Tylanda, class of '79, a Fine Arts/Psychology major, as Fenwick Scholar for the academic year 1978-1979.

Kofi Kayiga, a Jamaican painter and a graduate of the Royal Academy in London, joined the department as Artist-in-Residence and Visiting Lecturer in 1980. Robert Grady was also hired at this time to teach a course in

basic painting and basic drawing.

In 1979, music, long a part of the Fine Arts Department, became a department of its own. Its faculty had grown significantly and an impressive music library with a full-time librarian was installed on first Fenwick. The College Choir, which replaced the former Glee Club, was established in 1978 under the able direction of Bruce Miller as a part of the music curriculum. Special credit must be given to Father Culley and Professor Waldbauer for their contribution to the development of the music section over the years. As a result of the music separation, the Fine Arts Department decided to change its name to "Department of Visual Arts." This title brought it more into line with official titles at other institutions.

New developments continued to take place in the department when Father Scannell again took over as chairman in 1980. A second printmaking studio was opened in Fenwick basement to accommodate a heavy etching press and to help service the expanding role of that discipline. A new course in ceramics was also introduced about this time. Professor

Italiano had long recognized this need and had made preliminary plans when she was department chairperson. Again, more walls on fourth Fenwick were removed and with the installation of a sink, proper lighting, throwing wheels, etc., a small but functional ceramics studio was ready for the fall semester that year.

In the late 1970s the college became the beneficiary of a number of important art works through the personal generosity of B. Gerald Cantor, financier and philanthropist. His largesse included the loan of three major bronzes by Auguste Rodin: the monumental "Le Penser," "Orpheus," and "John The Baptist," and the loan of three life-size bronze nudes, "The Night" and "Large Kneeling Woman" by Kolbe and "The Offering" by Wlerick. The college was also the recipient of several outright gifts from the Cantor Foundation: A portrait bust of "Pope Benedict XV" by Rodin, "Hand of Christ," a large bronze by Enzo Plazotta, six 18th century mosaic plaques entitled, "Decorazioni Cosmatesche," and a mosaic reproduction of Rembrandt's

"Man with the Golden Helmet." The Pope Benedict, John the Baptist and Kneeling Woman sculptures are on display in Dinand Library, Plazotta's work is in place on the upper landing of the stairs in front of Dinand's imposing colonnade and the two nudes, Night and Offering are on the grassy slope in front of Bevan Hall. These magnificent works of art clearly manifest the exceptional generosity of B. Gerald Cantor and have added another dimension to the cultural climate of the college as we find it in 1980.

Over three decades have passed since the first tentative beginnings of a visual arts department were introduced at Holy Cross in the early fifties. We can certainly feel gratified at what has been accomplished in so short a time. From two part-time teachers and two courses in a renovated barn, the department had grown to become an integral and vital part of the academic community.

Where do we go from here? From the standpoint of physical growth, our present situation in Fenwick appears to be at a dead end. The piecemeal development in that area

over the years, while serving our immediate needs, produced a condition that is far from ideal in terms of a modern, functional center for the visual arts. During the Swords presidency in the sixties a fine arts facility was a top priority for new campus construction. Somehow, this important need was side-tracked. Yet a first-rate liberal arts college such as Holy Cross should certainly aspire to the best.

What then, are our needs in this regard? A visual arts center and gallery are of paramount importance. Such a center would meet the demanding need for adequate audio-visual and lecture facilities; it would satisfy the requirements for modern, functional studio work areas; it would provide exhibition space for student, faculty and invitational shows of regional and national importance. Such a facility also would serve to accommodate a growing permanent art collection which would greatly enhance the cultural image of the college. Finally, it would attract art patrons whose largesse would not only be of significant cultural value but of substantial material

benefit as well.

This modest chronicle has, therefore, sought to recount some of the important developments in the brief history of the fine arts at Holy Cross. These manifold accomplishments have been due in large part to the commitment and hard work of a professional and dedicated arts faculty. As we enter the decade of the eighties our needs are exceeded only by our aspirations. We are confident that the cooperation and goodwill already manifested by a sympathetic college community will assure the continued growth and prosperity of the fine arts at Holy Cross.

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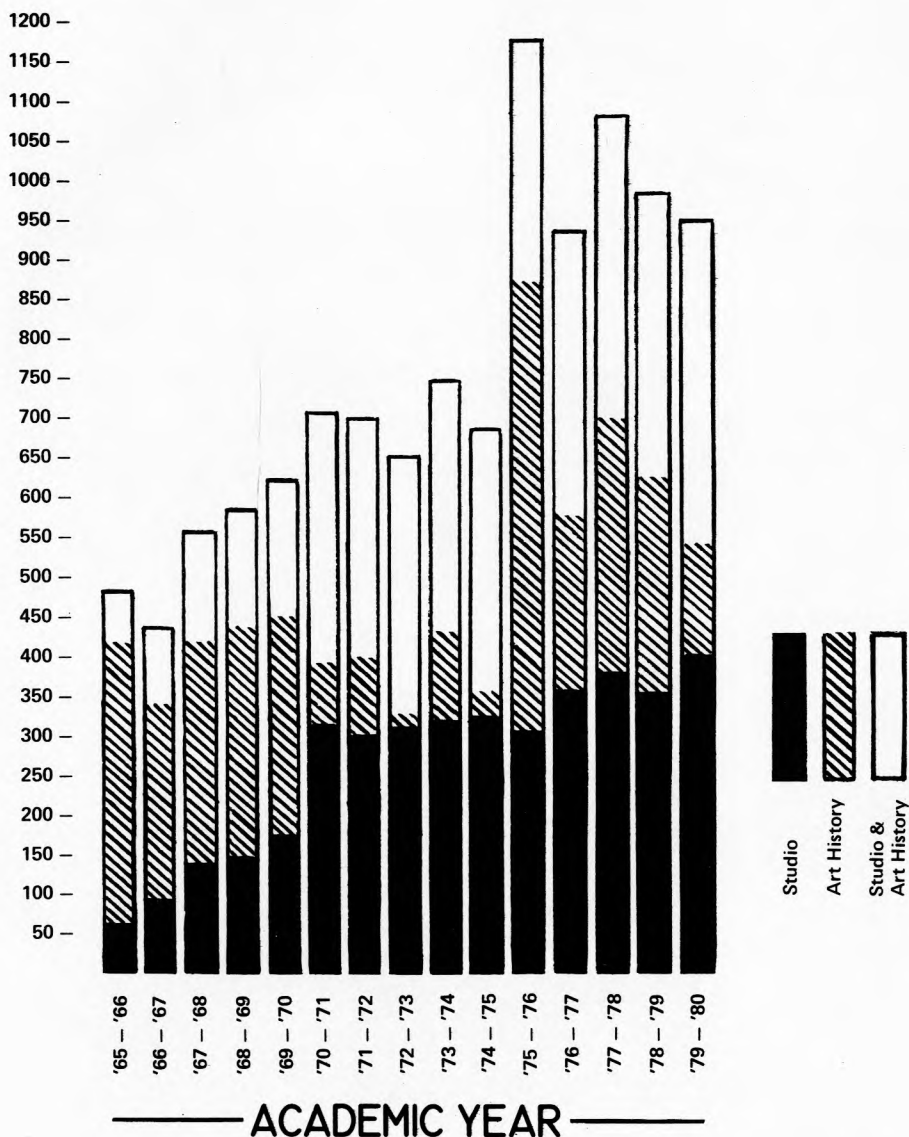
*Professor Reardon, M.A., M.F.A., is a graduate of Pratt Institute, Clark University and University of Guanajuato (Instituto Allende), Mexico. He has exhibited widely in regional and national shows in this country, in France and in Mexico. He has been the recipient of several honors and awards, and fourteen of his watercolors are in the Ford Collection of Contemporary American Art. His paintings have been acquired by prominent collectors both here and abroad.*

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# APPENDIX I

## COURSE ENROLLMENTS—ART HISTORY & STUDIO

### 1965\* - 1980



\*Enrollment records unavailable before 1965.



**APPENDIX II**  
**Faculty - Department of Visual Arts**  
**1948 - 1982**

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- 1948 - 1958 — J. Gerard Mears, S.J., *Professor*  
*Art History*
- 1954 - present — John Paul Reardon, M.A., M.F.A., *Associate Professor*  
*Drawing - Painting - Watercolor - Sculpture -*  
*Design/color*
- 1958 - present — Joseph S. Scannell, S.J., *Assistant Professor*  
*Art History*
- 1968 - 1971 — Gerard J. Quigley, M.F.A., *Assistant Professor*  
 & 1977 - 1978 *Painting - Printmaking - Drawing*
- 1969 - present — Joan Nylen Italiano, M.F.A., *Associate Professor*  
*Sculpture - Ceramics*
- 1971 - 1972 — Lincoln Levinson, B.F.A., *Visiting Lecturer*  
*Painting*
- 1971 - 1977 — Bruce Elliott, M.A., *Assistant Professor*  
*Drawing - Printmaking*
- 1970 - present — Virginia Chieffo Raguin, Ph.D., *Associate Professor*  
*Art History*
- 1972 - present — John P. Reboli, S.J., Ph.D., *Associate Professor*  
*Art History*
- 1975 - 1976 — Denis Leder, S.J., *Visiting Lecturer*  
*Painting*
- 1976 - 1978 — Alison Hartman, M.F.A., *Visiting Lecturer*  
*Sculpture - Design/color*
- 1977 - 1982 — James P. Monson, M.F.A., *Assistant Professor*  
*Drawing - Printmaking*
- 1978 (2 sems.) — Janet Adams, M.A., *Visiting Lecturer*  
*Art History*
- 1978 - present — Terri Priest, M.F.A., *Assistant Professor*  
*Design/color*
- 1979 - 1982 — Anthony E. Kurneta, Ph.D., *Visiting Lecturer*  
*Art History*
- 1980 - (spring — James M. Palmigiano, B.F.A., *Visiting Lecturer*  
 semester) *Drawing*
- 1980 - present — Kofi Kayiga, M.A., *Visiting Lecturer*  
*Painting*
- 1980 - 1982 — Robert J. Grady, A.B., *Visiting Lecturer*  
*Drawing - Painting*

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